

# Percussion Ensemble Syllabus - MUSA 1150

University of Texas at El Paso

Percussion Syllabus

Fall 2019

Prof. Andy Smith, DM

M122 FFA

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MUSA 1150 - Spring 2019

## Course Information:

### Percussion Ensemble MUSA 1150

**Class Time:** Tuesday, Thursday 1:30 pm - 2:50 pm

Additional meetings as needed Thursday 4:30 pm - 6:00 pm, Friday 2:30 - 5:00 pm, chamber music groups scheduled by members, Steel Pan Groups TBD

FFA M140 Band Room, Magoffin Pan Room, M101, M102

**Prerequisite:** *consent of instructor and Chair of Music*

## Instructor Information and Introduction

### Dr. Andy Smith

For a more complete biography, please go to [andypsmith.squarespace.com](http://andypsmith.squarespace.com)

Dr. Smith earned his Doctor of Music degree in Percussion Performance and Pedagogy from the Indiana University Jacobs School of Music in 2014 with additional degrees and studies at Berklee College of Music, the University of Massachusetts Amherst (BME), and Middle Tennessee State University (MA). He was appointed Visiting Assistant Professor of Music and Director of Percussion Studies at UTEP in 2016. Smith's most recent activities include clinic presentations, commissioned compositions, and CD recordings. In 2019, *Vento No Ritmo for Flutes and Percussion* was performed at the National Flute Association International Conference; he presented at the Jazz Education Network International Convention; and recorded tracks on Angel Roman and Mambo Blue's forthcoming LP and on Deanna Little's "Inspirations from Tennessee." His recent composition, *Tendencies*, a multi-percussion trio will be performed around the U.S. by a newly-formed chamber group with Mike Sammons.

Dr. Smith previously taught at Middle Tennessee State University and Indiana University and served as the Percussion Instructor for the Tennessee Governor's School for the Arts, a state sponsored program for elite college-bound musicians. His career has taken him from the recording studios of Nashville, TN to Tanglewood, Ravinia and the Hollywood Bowl. He has traveled to Ghana West Africa, and the Caribbean to be immersed in African diasporic rhythm. In 2012, Smith was awarded a Tinker Foundation grant to study contemporary Brazilian Jazz drumming in São Paulo and Rio de Janeiro, Brazil.

Smith publishes with Row-Loff Publications and self-publishes at [andypsmith.squarespace.com](http://andypsmith.squarespace.com).

Recent recordings include *Finally Here* with Angel Roman and Mambo Blue, and *Transparency* featuring Latin Jazz group Batuquê Trio ([batuquetrio.com](http://batuquetrio.com)).

## Course Description

Percussion ensemble provides the percussion student with the opportunity to prepare and perform a wide variety of percussion chamber ensemble literature. Repertory will be drawn from classic Percussion Ensemble literature, contemporary works, ethnic and popular music styles and original compositions and commissions. The UTEP Percussion Ensemble also includes specialized ensembles, Pandemonium Steel Band, and the Afro-Cuban and Brazilian Percussion Ensembles.

The ensembles will perform both on and off campus and represent the school of music serving as the premier ensemble of UTEP Percussion. Pandemonium and other specialized ensembles augment the conventional percussion ensemble program enhancing the identity and exposure of UTEP Percussion.

## Goals

Students will prepare for performance, selected percussion ensemble literature with musical understanding and control. Students will also develop techniques specific to the percussionist's art that will facilitate the achievement of artistic excellence while developing as a mature musician in an ensemble setting. Through this process, an understanding of what it means to be prepared is developed.

## Objectives

- Students will experience the rehearsal and performance of major periods and styles of percussion literature.
- Rehearsal will focus on individual preparation of assigned repertory, ensemble cohesion and stylistic interpretation.
- Participants gain an appreciation for professional preparedness
- Students learn creative problem solving applicable to instrument construction and adjustment, implement selection, and musical execution.

## Policies

- A rehearsal schedule for current repertory will be posted weekly.
- Students are responsible for individual retention and preparation of assigned parts *exceeding* posted expectations for rehearsal marks etc.
- Students are responsible for locating assigned instruments and being set-up on time. Multiple selections will frequently be rehearsed within the same class meeting - all pieces should be set up before the start of class.
- All participants are responsible for daily maintenance of instruments.
  - Stow instruments properly as labeled
  - Lift mallet keyboard instruments gently over thresholds and two people are required at all times to move marimbas.
  - Tune - daily fine tuning membranes will prolong drumhead life and prevent instrument wear and tear.
- Performances will be scheduled in advance and should be duly noted in students' individual calendars.

## Required Materials

Students will be responsible for supplying their own sticks and mallets appropriate to each music selection, purchasing new supplies as needed. Students are also responsible to maintain sheet music. Failure to bring assigned parts/sheet music to rehearsal will result in a failed grade for that class meeting. Each student will also supply black towels for trap tables. Students may need to purchase accessory instruments as needed (triangles, tambourines, wooden stools, etc.).

## Outcomes

Students will gain experience in performing classic and contemporary percussion ensemble literature, building confidence and finesse as stage performers.

Students will learn a variety of percussion specific techniques and learn to play myriad styles of music in-depth. Students will learn pedagogical techniques in varied modes by observation (music reading, rote learning, transcribing, etc.)

Through working as a team on logistical issues and music rehearsal, solving problems with multiple percussion set-ups and specialized sounds, and seeing all music selections through in development, students will gain valuable experience unique to the art of percussion.

The best prepared and executed performance selections will be audio/video recorded and presented and distributed on the web.

## **Grading**

Attendance is critically important as students are assigned to individual parts. Grades will be lowered one letter grade for each unexcused absence after 2. Additionally, students are responsible for advance preparation of assigned repertory.

Set-up and tear-down/strike: Students are expected to show up early enough to set up their instruments before rehearsal starts. Students are expected to help with all transport and set up of instruments for percussion ensemble concerts. All students are required to set-up and strike after each performance. Everyone will remain present after performances until all equipment is returned to its proper storage. Failure to fulfill this responsibility will result in the lowering of one letter grade. Grades will be based on student performance, preparation, and attitude during rehearsals. Performances are mandatory. Unexcused absences from a percussion ensemble performance will result in failure of the course.

## **Scheduled Performances Fall 2019**

1) Pantastics, Oct. 5, 8–8:30 am, Union East

2) Halloween PE Concert, Sunday, Oct. 27, 6pm

Dress Rehearsal, 2 pm

3) Select chamber ensembles will perform on Friday “area” recitals.

4) Saturday, Nov. 2, EP Day of the Dead Parade (Maracatu)

5) Sun City Throwdown, Saturday, Nov. 9

6) Winter-Holiday-UTEP Percussion Coffeehouse Recital, TBD

100 % attendance is required for all performances and dress rehearsals. The same is expected if adjustments are made to the above schedule with reasonable notice.

## **Required Guest Artist Clinics**

Friday, Oct. 11 Marc Dicciani, 3:00 pm M140

Tuesday, Oct. 15, Ben Wahlund Recital 7:30 pm, RH

Friday, Oct. 18, Julio Mena, 3:00 pm, M140

## **Concert Dress:**

1) Unless otherwise notified, attire for Percussion Ensemble performance is all black: long sleeve black shirt/blouse and black pants/long skirt, black socks and black dress shoes. No athletic shoes.

2) UTEP Percussion T-shirt and White pants and shoes. \*All participants are required to purchase a “UTEP Percussion” T-shirt (\$18) to be worn at select events such as Brazilian *bateria* and Pandemonium performances. Pants and shoes must be ALL WHITE.

## **Semester Overview**

August: Semester Welcome: Pan Convocation; Maracatu Convocation

September-October: Prepare Oct. 5 Pantastics Engineering Alumni Breakfast; Prepare Art-Music and Maracatu for Oct. 27 Halloween Concert and Nov. 2 Parade

November: Prepare Pandemonium for March Panfest with Tom Miller and guests; Prepare Afro-Cuban Music for Collaboration with Neri Torres

## **PLAGIARISM/ACADEMIC DISHONESTY STATEMENT**

**Cheating/Plagiarism:** Cheating is unethical and not acceptable. Plagiarism is using information or original wording in a paper without giving credit to the source of that information or wording: it is also not acceptable. Do not submit work under your name that you did not do yourself. You may not submit work for this class that you did for another class. If you are found to be cheating or plagiarizing, you will be subject to disciplinary action, per UTEP catalog policy. Refer to <http://sa.utep.edu/osccr/academic-integrity> for further information.

## **DISABILITIES STATEMENT**

**Disabilities:** I will make any reasonable accommodations for students with limitations due to disabilities, including learning disabilities. Please see me personally before or after class in the first two weeks or make an appointment, to discuss any special needs you might have. If you have a documented disability and require specific accommodations, you will need to contact the Disabled Student Services Office in the East Union Bldg., Room 106 within the first two weeks of classes. The Center for Accommodations and Support Services can also be reached : <http://sa.utep.edu/cass/>